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PORTRAIT BUST ON STELE IN MARBLE OF FUNDILIA RUFA.

MUSEUM AND ART GALLERY,
NOTTINGHAM CASTLE.

ILLUSTRATED
CATALOGUE
OF
Classical Antiquities

FROM THE SITE OF THE

Temple of Diana,
NEMI, ITALY.

Discovered during Excavations undertaken by

THE RIGHT HON.

LORD SAVILE, G.C.B., F.S.A.,

Late H.M. Ambassador at Rome,

And given by him to the Art Museum of Nottingham.

With an account by Lord Savile of the discovery of the Temple
and the objects found there.

Classified and Described, with Notes, by

G. HARRY WALLIS, F.S.A.,

Director and Curator of Museum and Art Gallery.

NOTTINGHAM :
J. AND J. VICE, PRINTERS,
ST. PETER'S GATE.

TO THE
RIGHT HON. LORD SAVILE, G.C.B., F.S.A.,
THIS ILLUSTRATED CATALOGUE
OF THE
CLASSICAL ANTIQUITIES FROM THE SITE OF THE
TEMPLE OF DIANA, NEMI, ITALY,
DISCOVERED AND
PRESENTED BY HIS LORDSHIP
TO THE
NOTTINGHAM ART MUSEUM,
IS RESPECTFULLY
DEDICATED BY THE COMPILER.



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PREFACE

TO THE

ILLUSTRATED EDITION.

At the opening of Lord Savile's gift by the Mayor of Nottingham (S. H. SANDS, J.P.) in July, 1891, a hope was expressed by many interested in His Lordship's important discovery of the site of the Temple of Diana, Nemi, Italy, that an illustrated subscription copy of the Catalogue should be published.

This suggestion meeting with the approval of Lord Savile and the Museum Committee, circulars were issued for the purpose of obtaining the necessary number of subscribers.

Most of the principal objects in the Collection are illustrated by the Photo-Mezzotype process; and in the list of subscribers will be found many of the most important Museums, Colleges, Libraries, &c., of Europe and America, together with some of the leading Antiquaries, Artists and Collectors.

September, 1893.





PREFACE

TO THE

FIRST EDITION.

THE necessity for a Descriptive Catalogue of the various interesting and instructive objects comprised in Lord Savile's munificent gift to the Nottingham Art Museum must be obvious to everyone, if its importance in relation to art is to be at all appreciated.

Its preparation, however, involved a variety of considerations, apparent to anyone who has had to undertake similar work. For calling attention to any short-comings which may be discovered in going through the collection, and for any information on these points, the compiler will be grateful.

The want of space for the exhibition of the collection at the time of its gift, and the exigencies of the daily work of the Museum itself, made the classification and arrangement, and the preparation of the catalogue all the more difficult and certainly delayed its completion.

The very full, interesting and valuable account by the donor, of his discovery at Nemi, and the operations in which he was engaged from March, 1885, to the period at which the contract with the owner of the site ceased in 1886, gives instructive details on various points, which could not well be embodied in a catalogue of this nature. The reference, however, by number, when necessary, to the case in which an object alluded to is to be found, and when desirable, to the number

xiv. PREFACE TO FIRST EDITION—*Continued.*

of the object itself, will enable the student to supplement the catalogue description with that contained in Lord Savile's own account.

The various objects are classified as follows:—Votive Offerings, Personal Ornaments, Domestic and Sacrificial Utensils, Architectural Details and Decorations, Sculpture, Inscriptions and Coins. A plan of the "Artemisium" (with key) is placed in the collection, and in the various descriptions reference is made to where, upon its site, many of the principal objects were found.

The series of Photographs forming a supplement to the collection, and conveying illustrations of the locality of the Temple, and of the Excavations, cannot fail to be acceptable to both student and visitor.

To Mr. H. A. Grueber, F.S.A., of the Coin Department, British Museum; and to Mr. Frank S. Granger, M.A., for valuable assistance in describing the Coins and collating the Inscriptions; also to the learned Keeper of the Greek and Roman Antiquities, British Museum, A. S. Murray, Esq., L.L.D., F.S.A., for his approval of the classification and arrangement of the whole collection, the compiler offers his most sincere thanks.

G. HARRY WALLIS.

January, 1891.

The following is a Report by Dr. A. S. MURRAY, of the British Museum upon the classification and arrangement of the Collection:—

BRITISH MUSEUM,
LONDON, W.C.
31ST DECEMBER, 1890.

GENTLEMEN,

I have to thank you for the opportunity of inspecting the Antiquities from Nemi which Lord Savile has presented to the Nottingham Museum. It was interesting to examine so extensive a series of objects from one site, all bearing more or less directly on the worship of Diana at Nemi. And it was particularly gratifying to find a room set specially apart for them, so as to preserve the unity of the collection.

PREFACE TO FIRST EDITION—*Continued.* xv.

The classification of the objects seemed to be all that could be desired, and the manner of displaying them worthy of great praise.

The series of terra-cottas is very rich and instructive. The sculptures in marble, though few, are of a high order; the portrait of a Roman lady being unsurpassed among existing portrait sculptures. So also the partly unfinished ideal bust in white marble is a fine example of ancient sculpture. Taking the good with the indifferent we may call the Collection very valuable.

I have the honour to be,

Your obedient servant,

A. S. MURRAY.





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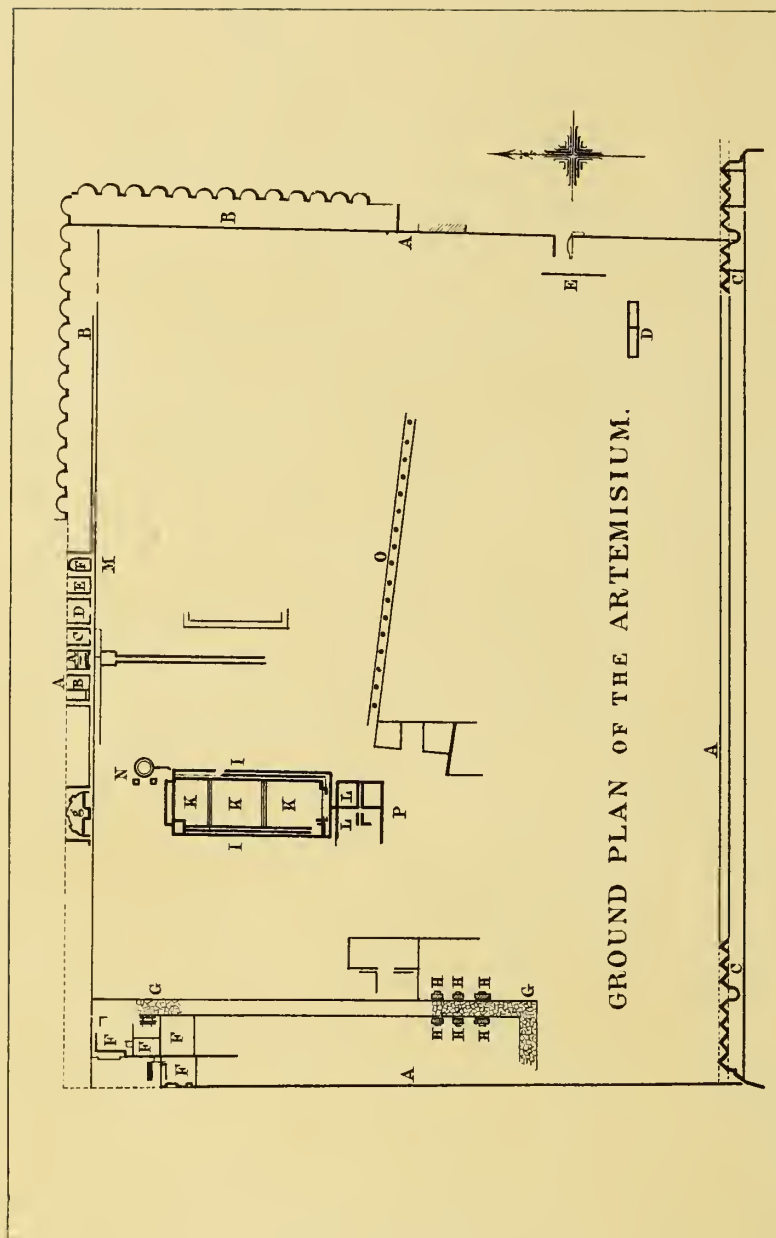




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GROUND PLAN OF THE ARTEMISIUM.

KEY TO GROUND PLAN

OF THE

SITE OF THE "ARTEMISIUM," NEMI, ITALY.

AAA	Area or Terrace of the Artemisium.	MM	Chapels or Shrine behind Temple.
BB	Peribolus wall with niches, N.E.	A.	Shrine of M. Servilius Quartus with mosaic inscription.
CC	Buttress wall supporting terrace from Lake side.	B.	Chapel used as Sculptor's studio.
D	First Trench opened S.E. angle.	C.	do. with terra-cotta figures.
E	Second do. East side.	D.	do. do. large terra-cotta friezes.
F	Baths and dwellings, N.W. angle.	E.	do. do. fragments of inscriptions.
GG	Ancient paved road.	F.	Vaulted Chapel; empty.
H	Bases of supports of covered way or Stoa.	G.	Hemicycle with Statue of Tiberius.
II	Mediaeval enclosure with ruined chapel.	N	Circular Altar or Heroon.
KKK	Stylobate or basement of Temple.	O	Wall with bases of seventeen columns.
L	Trench at entrance of Temple.	P	Building of "opus quadratum."



ENTRANCE TO BATHS AND DWELLINGS.

(F on Plan.)



DISCOVERY
OF THE
TEMPLE OF DIANA
AT NEMI.

THE excavations from which the objects in this collection were obtained were undertaken in 1885, by Sir John Savile Lumley (now Lord Savile), then H.M. Ambassador at Rome, on the northern shore of Lake Nemi, on land belonging to Prince Orsini.

The preliminaries required for excavating ancient sites in Italy are—*first*, the conclusion of a contract with the proprietor, stipulating the period during which the works may be carried on, the condition that the half of everything that is found shall belong to the owner of the land, and the further condition that all trenches or openings made during the excavations shall be filled up when they are concluded; and, *secondly*, to obtain permission from the Department of State for Public Instruction to carry out such excavations.

The object Sir John Savile Lumley had in view, in undertaking this work, was the hope of discovering the site of the Temple of Diana Nemorensis, the “Artemision”¹ described by Strabo, but of which all trace had been lost.

The operations commenced on the 30th March, 1885, at a spot called “Giardino del Lago,” at the foot of the precipitous hill on which stand the town and castle of Nemi. Here were found portions of a colossal wall, built in niches, and supporting the sloping banks above

¹ Artemision is the term used by Strabo (B.C. 60.—A.D. 21) in describing the Temple.

it, which formed at the same time the enclosure on two sides of a vast parallelogram, or terrace, comprising 44,000 square metres.

The most remarkable feature of this "peribolus" was that which was not visible from any portion of the platform or terrace, and which formed the south front looking towards the lake: it was only by descending at the S.E. or S.W. angle to the level of the lake that an idea could be formed of the gigantic work by which the artificially formed terrace was supported, a wall 30 feet high and 721 feet in length, built in triangular buttresses, like those in front of the piers of bridges to break floating ice, and which may have been a mighty sea wall, when the level of the lake was higher than at present.

The very first trench that was opened proved that this was the veritable site of the "Artemision:" it contained a number of votive offerings, showing its connection with a temple, and amongst them numerous statuettes in terra cotta, representing Diana or her nymphs, indicating that the temple had been dedicated to Artemis.

It was the custom of pilgrims, who repaired to temples either for the performances of religious vows or for medical advice, on taking their departure, to present votive offerings to the deity whose aid they had implored, as is the custom at the present day in many of the Catholic churches on the continent.

These votive offerings consisted generally of representations in terra cotta of heads, hands, feet, and other parts of the body from which the patients had suffered, and which were purchased by them of the priests, to be suspended in the temple. When, however, there was no room for more the votive offerings were removed and buried in pits, or "favissae," within the sacred precincts of the peribolus.

It was one of these pits that the workmen had opened by accident. Later excavations brought to light numerous specimens of art in terra cotta ranging from heads of a most archaic character to figures approaching the finest period of Greco-Roman art, as well as fragments of beautiful bas-reliefs in terra cotta which had been painted. That the system employed by the Greeks in painting vases was applied to friezes in terra cotta, has been exemplified by recent discoveries at Olympia and elsewhere, proving that in the archaic period Greek architects made use of painted terra cotta slabs to cover the upper portions of

the temple, as well as for the decoration of the interior. What is known of the primitive architecture of the Greeks explains this method. In distant ages, when the Greek temples were made of wood, it was necessary to protect against bad weather the projecting parts, such as the cornice, the pediment, &c, and this was effectually done by the employment of terra cotta coverings or casings.

These slabs being painted enabled the architect to obtain a polychrome ornamentation of great beauty. Later on, when the architects made use of stone in building temples, the necessity for covering portions of the building with terra-cotta no longer existed, but the custom continued, perhaps from the force of habit, perhaps from the feeling of a want of colour.

When, however, marble was used in the construction of temples, the architects abandoned the system of terra cotta protective decoration which appears to have been employed only when the material was of calcareous and porous character.

In excavating the "Artemision" at Nemi, fragments of slabs of terra-cotta friezes were found which bore traces of having been painted, and which were pierced with holes for the bronze nails with which they were fixed to the interior walls of the temple. The most curious of these is a representation of Cybele, one of the personifications of Artemis, ending below the waist in feathers, and grasping in each hand the paw of a lioness. (Case VII. Nos. 602-4).

There is, also, an architectural decoration in triangular form, which, though much damaged, shows from the attributes that remain that it represented Diana; such are the bow on her left shoulder, the quiver on her right, the diadem on her head, the goat skin and the dress—a sleeveless "chiton" fastened on the shoulder—and the baldrick supporting the quiver. This work, which is of a late period, is free and elegant in style. (Case X. No 769.)

The votive offerings are of two classes, the one of a coarse, dark red or brown clay, of which the larger heads, hands and feet are formed. These are hollow and of thick material. They appear to have been cast in two pieces and fastened together, the backs being without design, with generally a round or oval hole for hanging by in the temple. To judge from their archaic character, they have been

probably imitated from some ancient model long in use, like those found at Ardea and in the Tiber, and it is evident that they never formed part of any statues.

The second class consists of small heads and statuettes of a finer clay and more correct designs, the nude parts being often coloured with a light yellow tint. They resemble in type those found in Lower Italy and Sicily, and it is supposed that they are imitations and not importations. Amongst them are several small heads of great beauty with elaborate head dresses, veils and wreaths; these, owing to their small size, are solid, and not hollow like the larger specimens. Some of the larger figures are of excellent style; this is the case of a nude torso, of half-life-size, of bold and noble character (Case IV. No. 218); a female statuette, the drapery of which is exquisite in design and execution; and the head and shoulders of a winged Eros, the hair of which has been painted red. Most of the statuettes are headless, and although a large number of small heads were discovered, it was impossible to find any that could be fitted to the bodies. One very curious votive offering represents a woman, draped to the feet, with her chest cut open longitudinally in order to show the viscera. (Case II. No. 131.) The question whether this can be considered as a true anatomical representation, indicating a pathological condition, the cure of which was the object of the offering, has been decided in the negative by competent authorities, the representation of the viscera being arbitrary and conventional, produced by a modeller who had no exact notion of human anatomy. The worship of Diana Lucina is also indicated by votive offerings in the form of "uteri," of mothers seated with a child on their laps, and others with a child on their right arm. (Case II. Nos. 132-3.)

The bronze statuettes (Case VIII.) found at Nemi are exclusively female, and represent the nymphs and priestesses of Diana. Some are dressed in hunting costume, with short tunics and buskins, and all are in a standing position with the exception of one, who appears to have been seated on a horse, while the direction of her arms seems to indicate that she is drawing a bow. Others are draped, and evidently represent priestesses of the temple of Diana. The largest of these statuettes, which is likewise the finest as a work of art, bears on her right arm a moveable armlet. These figures are specimens of a very early period

of bronze work; they are cast solid, the drapery and other details being made out and finished with a graver.

Two very remarkable articles in bronze are—1st, a sacrificial ladle, (No. 636) along the stem of which is engraved the word “Diana” in Archaic characters, thus, $\triangleright \mid \wedge \text{N} \wedge$ —(this inscription is of great importance with reference to the date of the temple discovered by Sir John Savile Lumley proving as it does that this temple is of very remote antiquity, since it indicates that it was in existence at a period when the forms of the characters of the Greek alphabet were not finally determined); 2nd, the bronze sole of a sandal (No. 680), which is probably unique, several large bronze rings (Nos. 645-6), which are too large for bracelets (supposed by Professor Henzen to have served as dog collars), but they are probably armlets, worn like that on the arm of the largest of the bronze statuettes above referred to.

These statuettes appear to have been fixed with lead on staves of office, or on small pedestals, like that of volcanic basalt (No. 635) in this collection, which bears the inscription, “Aerentia. L. F. Dianae Sacr. DD·L·M” on the upper surface of which are holes for the feet of a statuette.

An astragal, or knuckle-bone (No. 651), in bronze, will also be found in this collection, as well as two three-pronged harpoon heads, which scarcely seem adapted for fishing and may have been votive offerings.

In a trench opened to the south of the Temple under what would have been its entrance, were found a number of coins, dating from the very earliest period, when money was represented by shapeless bits of bronze (“*æs rude*”), valued according to weight. Of these there are several specimens. (Case XII. Nos. 1 to 13).

At a later date the system was improved by casting the bronze in square form, bearing a rude device, representing a dolphin, a trident, and various birds and animals. Of this money, called “*æs signatum*,” no specimen was found at Nemi.

In the 3rd century of Rome a great improvement took place in the Roman money, on the return of the mission sent by the Decemvirs to Athens to study the system of coinage in use in Greece (454 B.C.). It was then that the Romans adopted the “*æs grave*,” or money of a fixed form and weight. Of this money, the Greek character of

which is evident from the designs they bear, there are several fine specimens in this collection. (Cases XII., XIII. and XIV.)

The obverse and reverse of these coins appear to have been cast in separate moulds and to have been afterwards soldered together.

Amongst them will be found every type and fraction of the Roman "As." Such are the "As" nominally of 12 ounces, of which the following are specimens :—

"As"—obverse, a bearded Janus ; reverse Prow of a ship.

"As"—Head of Apollo on either side.

"As"—Helmeted youthful head on either side.

"Semis" or $\frac{1}{2}$ "as,"—Head of Minerva on either side.

"Triens" $\frac{1}{3}$ of an "as,"—Head of a horse on either side.

"Triens"—o., a lyre ; r., a Boar.

"Triens"—o., a galloping horse ; r., a wheel.

"Triens"—o., a dolphin ; r., a thunderbolt.

"Quadrans" $\frac{1}{4}$ "as"—a Boar on either side.

"Quadrans"—o., a dog ; r., a wheel.

"Sextans" $\frac{1}{6}$ of an "as"—o., a pecten shell ; r., a caduceus.

"Sextans"—Head of Dionysius on either side.

"Sextans"—o., a tortoise ; r., a wheel.

"Uncia" an ounce—Astragal on either side.

These were all current in Latium ; they gradually diminished in size and weight, but when this diminution first took place is not known.

The coins struck with a die are supposed to date from the 4th century of Rome. They were at that time current in Athens, and in use among the Greeks inhabiting Italy, and were soon after adopted by the Romans.

Of these coins many were struck by the Romans at Capua, the capital of Campania, especially those bearing on the obverse the head of Mars, and on the reverse the head of a bridled horse, with the epigraph "Roma," or "Romano." Others were struck in the towns of Naples, Aesernia and Suessa, and bear their names in Greek characters ; while others, again, were struck in the name of Rome in towns allied to Rome.

Professor Henzen, referring to the coins found at Nemi, observes that the number and variety of these coins does not imply that the



STYLOBATE OF EAST FRONT.
(KKK on Plan.)

inhabitants of those towns came to the Temple at Nemi to perform their devotions; but it appears that during the third and second century before Christ, great quantities of the industrial products, and especially the pottery, of Campania were exported, not only into Latium but into Etruria and Umbria, and that the coins of the Campanian towns were current throughout Central Italy.

Among the objects in glass is a beautiful little amphora of blue glass with white and yellow stripes, and another of the same size and design, but with the neck and handles broken: these are considered by competent authorities to be of Greek manufacture.

There is, also a curious archaic mask, Etruscan in character, of blue, green and yellow glass, the face being green, the beard blue, and the eyes, nose and mouth made out with yellow glass, probably part of a "balsamarium" for scent or ointment.

In continuing the excavations the workmen uncovered, at a depth of 12 feet, two sides of the "Stylobate," or oblong basement, of a temple 80 feet by 50, having an entrance from the south of 21 feet in width which competent judges consider to be of the finest description of Greek masonry. Close to this entrance were found the bronze sacrificial ladle already mentioned, as well as the bronze statuettes, the bronze sandal sole, and the fragment of the terra-cotta frieze representing Cybele.

In a deep trench sunk at the S. of the temple were found three drums of Doric columns, and at a distance of 70 yards from the western walls of the temple three capitals of the same style of architecture, which would lead to the belief that the temple had been surrounded at this distance by a peristyle of Doric columns.

Professor Lanciani is of opinion that the temple itself was prostyle hexastyle, with a portico of four columns, two on either side of the entrance, the additional columns on either side of the pronaos being the end of a line of columns on the E. and W. fronts.

Of these, however, no trace was found, no excavations having been opened on those fronts; and, although drums of columns were found in the rear of the temple, they were not of the Doric style, nor of a nature to induce one to believe that the temple was "peripteros," or with columns on all four sides.

Subsequent excavations produced discoveries of a totally different character.

On opening a trench about 30 yards behind the temple several shrines, or memorial chapels, were disclosed.

The first thus opened was rectangular in shape, 8 metres by $4\frac{1}{2}$; at the entrance were found *in situ* portions of two columns of the Doric order, with capitals cut out of a single block of peperino, and brick shafts, coated with red fluted stucco, in the Pompeian style, with richly carved cornices, which served as architrave and pediment.

The pavement of this shrine was in black and white mosaic, with a beautiful border of festoons and vases and a label in the centre containing the following inscription:— “M. Servilius Quartus . Alam . Expolit . Et . Quae . Intus . Posita . Sunt . Dia . ” Marcus Servilius Quartus adorned this chapel, and the things that are in it are dedicated to Diana.

The first thing that was found in it was the bust of a Roman matron (Case XI.) in perfect preservation, with the nose, though a very delicate one, intact, a very rare circumstance in any antique bust; near it was found the draped pedestal or stele on which it had been placed, and on the base the inscription, “Fundilia C . F. Rufa . Patrona . Docti.” “Fundilia, daughter of Caius Rufa Patrona . Docti.” from which it would seem to have been dedicated to her by her freedman Doctus.

Six other chapels were opened; one of these appeared to have served as a sculptor's studio, for in it was found an unfinished bust of heroic size, of fine expression and good style.

In another of considerable size, having three niches and a mosaic pavement, was found a marble statue of the Emperor Tiberius, of heroic size. This statue fell to the share of Prince Orsini.

Among the inscriptions which form part of this collection, and which have been carefully compared with the celebrated collection of Roman inscriptions (*Corpus Inscriptionum Latinarum*) compiled by the German Archæological Society in Rome, is one of particular value, as an additional proof that the temple at Nemi was dedicated to Diana since it ends with a distich addressed to a priest who had charge of the gifts presented to *Diana*, and in which he is enjoined “to restore to the people the gifts offered by the people to the goddess.”



ÆDICULA OR SHRINE OF M. SERVILIUS QUARTUS.
(N on Plan.)

Another inscription on a stele dedicated to "L. Fænius . Faustus . Quartar. Par. Apol." (No. 828) refers to a comic actor of no great reputation, a parasite of Apollo, as taking the fourth part in theatrical recitals. This inscription has been a subject of great interest to the archaeologists in Rome. Professor Henzen considers it to be the first clear and evident instance of the title of an actor of a fourth part, the Latin authors in general only recognizing actors of the first, second and third parts, any other persons on the stage being mute.

He further explains that the word "parasite" applied to L. Fœnius Faustus had not the opprobrious signification now given to that term. Parasites were actors, pantomimics or musicians, and were looked upon as the guests of the Gods they served. Apollo was especially the protector of the musical arts, and for this reason it was a particular honour for scenic artists, if at their admission to the society of his parasites, they had assisted at the sacrifices and sacred banquets offered to the Deity.

The last excavation opened was undertaken to clear the N. front of the temple, in the hope of finding the Posticum, or back entrance. This led to the important discovery of a circular sacrificial altar, with a gutter for carrying away the blood, the altar itself being raised on three steps running round it, its surface showing traces of having been paved in mosaic.

It is natural to suppose that the slaughter of animals destined for sacrifice did not take place within the temple itself, but on external altars in front of the temple. Portions of the flesh of slaughtered animals were probably sold to the pilgrims and votaries, and being carried by them into the Temple were burnt upon the high altar as a sacrifice to the Deity. This, then, was the external altar of the "Artemision," and it was placed sufficiently near the "Posticum" to enable the votaries to reach the altar within the temple with ease.

The peculiarity of the position of this altar, placed as it was at the N.E. angle of the rear of the Temple, and not in front of it, may be accounted for by local circumstances, the distance between the north front of the temple and the "peribolus" wall behind it, being only 30 yards, which was still more diminished by the "aediculæ," or chapels, built in front of the wall, a space that would not permit

of a large concourse of people at that spot ; whereas, in its present position a sacrifice could be witnessed by thousands, supposing the distance between the altar and the east wall of the "peribolus" to have been an open space.

That a great and important temple, dedicated to Diana, existed on Lake Nemi, admits of no doubt, but the question arises, is this the veritable temple, the site of which is described by Strabo, and which he calls the "Artemision?"

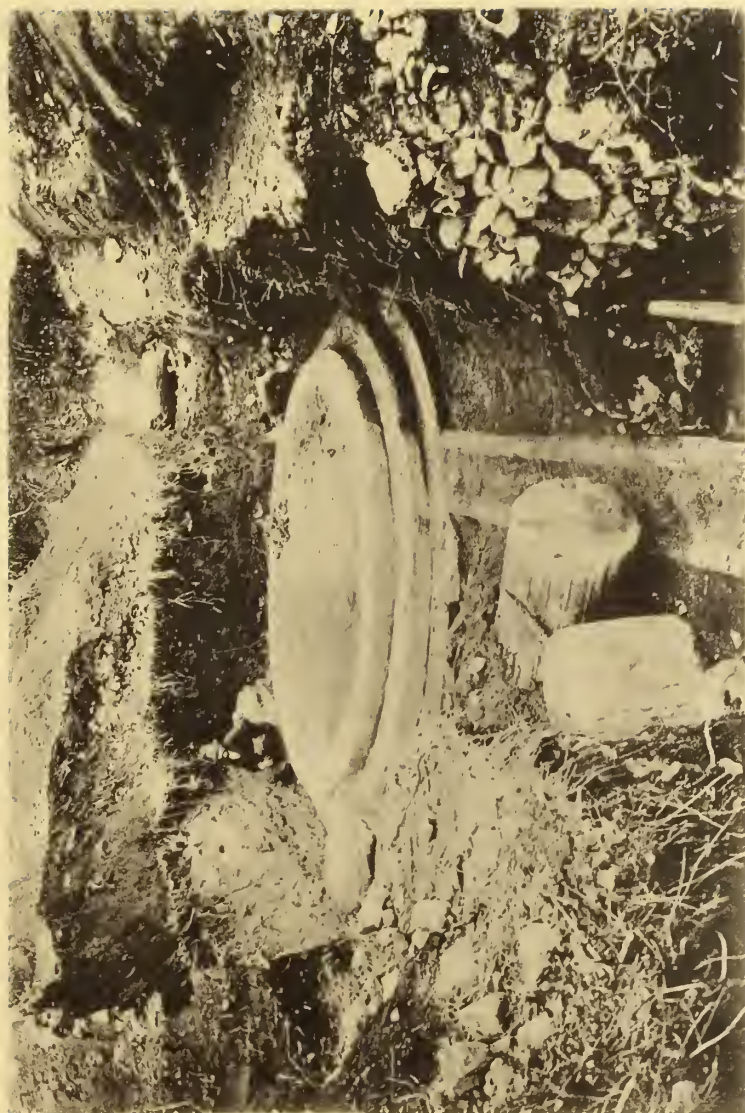
Some writers have thought that it might be identified with a small and ancient stone building, discovered by Nibby in 1817. This still exists at the foot of the hill on which the town of Aricia is built, and it was here, up to the time of Caligula, that the effigy of Diana Taurica was worshipped.

This idol, according to tradition, was brought to Italy from the Tauric Chersonese, or Crimea, by Iphigenia, who had been a priestess of that goddess, upon whose altar all strangers landing on that coast were sacrificed ; and she, on recognising her brother Orestes among the strangers to be sacrificed, fled with him to Italy, taking the idol with them.

The Latin author Servius, describing the flight of Orestes and his sister, says that they set up the idol not far from Aricia, "haud longe ab Aricia;" and if, as is supposed, they landed near Lavinia (the modern Pratica) they would naturally have made for Aricia, which is only twelve miles from the coast across the flat campagna, where they could place their precious charge under the protection of the citadel of Aricia, plainly visible from the shore. That the temple in which this idol was placed must have been a small one, is evident from the fact that its duties were performed by a single priest, generally a fugitive slave, who obtained the post by slaying the incumbent, and who himself was compelled to be on his guard to defend his own life against similar candidates for his priesthood, until, as Strabo relates it, a more savage ruffian than himself succeeded "in depriving him of his life and office, a truly barbarous and even Scythian custom."

"Those trees in whose dim shadow
The ghastly priest doth reign,
The priest who slew thy slayer,
And shall himself be slain."

Macaulay's "Lays of Ancient Rome."



SACRIFICIAL ALTAR AND STONE GUTTER OUTSIDE N.E.
ANGLE OF THE ARTEMESIUM.

One argument in favour of this view was the discovery of a marble bas-relief, representing the combat between a priest and a candidate for his office, in which the priest is killed. This was found at the foot of the hill of Aricia, not far from the small building which Nibby considered to be the Temple of Diana.

There is, indeed, good reason to believe that this was the site of a temple of Diana; but it could not be the "Artemision," since its position does not coincide in any point with the site of the temple described by Strabo.

"The temple," he says, "is situated in the middle of a wood, behind a large lake, and as the chain of hills with frowning peaks surrounds it, the temple and the lake may be said to be situated at the bottom of a basin. Close to it is the Alban mountain, the summit of which rises above the temple and the steep hills which surround it."

These words describe precisely the site that has been excavated, lying as it does at the bottom of a basin (the crater of an extinct volcano), surrounded by wooded hills, and with Monte Cavo towering above them.

Speaking of the temple now discovered at Nemi, Professor Lanciani, who visited the excavations, judging from the extent of its "peribolus," considers it to have been the largest temple in Italy; and, in a very interesting letter to the *Athenæum*, of the 10th October, 1885, he says, with regard to its age, that its chronology, as far as it goes evidently begins with the age of bronze and the "æs rude," in other words, it begins with the traditional history of Rome. He considers that the worship of Diana must have been important and established at Nemi, in pre-historic times, and that, if the proper place were struck, flint implements and sun-burnt pottery would be found in large quantities, as was the case at Vicarello.

It may safely be assumed, therefore, that there were two temples dedicated to Diana in the neighbourhood of Aricia, the small one at the foot of the hill on which the town is built, whose rites were exercised by a single priest; and the large one, discovered by Sir John Savile Lumley, on Lake Nemi, where the service was carried on by numerous female votaries, devoted to chastity and the chase, and who are supposed to have practiced simple forms of medicine on behalf of female patients;

since the temple enjoyed great reputation as a hydro-therapeutical establishment, due in great part to the fountain of Egeria, which springs from the rocky amphitheatre overhanging the temple, and which took its name from the Nymph Egeria, beloved of Numa Pompilius, who retired here after his death, and became a priestess of Diana Nemorensis.

The period for which the contract for the excavations at Nemi was made having expired, Prince Orsini offered Sir John Savile Lumley a fresh contract, the terms of which, however, were of such a nature that they could not be accepted; and Prince Orsini having insisted on the excavations being filled up, the base of the temple and its surrounding chapels were reburied, and grass now grows over these interesting remains of which, fortunately, photographs were taken, a portfolio of which forms part of this collection.





1.

68.

2.

VOTIVE OFFERINGS (Terra-Cotta).



VOTIVE OFFERINGS.

CASE I.

1. STATUETTE* Votive Offering of a female figure with peculiar head-dress.

Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

* It will be seen that many of these figures are repetitions of one another and careful examination shows that they were made by the same process as the plaster cast of to-day. A model figure was first made in terra-cotta with the modeller's tools, and from this was taken a mould also in terra-cotta which was then baked. The figures were made from this mould by pressing into it the clay, formed into a thin crust, thus leaving the figure hollow ; the base was usually left open and at the back a hole was cut either for allowing the clay to contract without cracking or for fixing the figure to the wall of the shrine or house. When the wet figure was withdrawn from the mould it was carefully dried, retouched by the modeller ; and finally fired in a furnace at low temperature.

2. STATUETTE OF A FEMALE with the *Peplum** covering all but the face.

Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

* The Peplum (or Shawl) was sometimes used to cover valuable articles of furniture or to adorn a throne, but most commonly as a part of the dress of females. It was often worn so as to cover the head while it enveloped the body.

- 3-4. STATUETTES (2) Votive Offerings, of standing draped female figures.

Terra-Cotta. ITALO-GREEK.

5. TORSO OF A STATUETTE of a female—Votive Offering. Draped with the *Chiton** secured on each shoulder by a button and a band from the right shoulder and round the waist fastened with a button in the centre.

Terra-Cotta. ITALO-GREEK.

Date from about B.C. 300 to B.C. 150.

* The Chiton was an under garment of the Greeks, it was made of woollen cloth. Artemis (Diana) as a huntress is always represented as wearing a girdle over the Chiton which is fastened on the shoulders and falls in folds over the bosom.

This statuette evidently represented the Goddess taking part in the chase, as the attitude of the torso suggests action.

- 6-53. STATUETTES (48) of draped and nude figures (heads missing), Votive Offerings. Each having a hole at the back for the purpose of hanging up by in the shrine of the Goddess. (See Note to No. 1.)

Terra-Cotta. ITALO-GREEK.

- 54-64. FRAGMENTS (11) of Statuettes of females, draped. Votive Offerings. One wears a helmet and one a Peplum, similar to No. 2, others have peculiar head dresses.

Terra-Cotta. ITALO-GREEK.

65. FIGURE seated in a chair (head missing). Votive Offering

Terra-Cotta. ITALO-GREEK.



6.

66.

53.

VOTIVE OFFERINGS (Terra-Cotta).



66. GROUP—VOTIVE OFFERING, man and woman seated, partly nude, the woman has a child upon her lap ; the man seated on her right with his arm round her neck.

Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

67. PORTION OF A STATUETTE of a female wearing a *Chiton*. On the left shoulder is a portion of a quiver, and the right arm, leaning upon the top of a pillar, holds a staff ; below is the head of a dog. This represented a huntress of Diana or the Goddess herself.

Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

68. GROUP—of a boy riding upon a pig.

Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

69. VOTIVE OFFERING, in form of an apple.

Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

CASE II.

- 70 7. BUSTS (8) of Females with kind of hood forming a head-dress, and falling at the back of the head and neck. Votive Offerings.

Red Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

- 78-102. STATUETTES (25), draped and partly nude. Votive Offerings. Rough Terra-Cotta, moulded solid.

ITALO-GREEK.

Date from about B.C.300 to B.C.150.

- 103-26. STATUETTES and fragments (24) of draped and nude figures. Votive Offerings.

Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

- 127-9. FRAGMENTS (3) of standing figures, draped. Votive Offerings. Rough Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

130. PORTION of a seated figure of a female. Votive Offering.

Rough Terra-Cotta, moulded solid.

ITALO-GREEK.

Date from about B.C.300 to B.C.150.

131. VOTIVE OFFERING, representing a draped figure of a woman with the chest cut open showing the viscera.

This offering was probably made for a cure from some internal disease. (*See Lord Savile's account, page 4.*)

Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

132. GROUP, VOTIVE OFFERING, two seated draped figures, male and female (heads missing).

Red Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.



134.

138.

VOTIVE OFFERINGS (Terra-Cotta).

133. GROUP, Votive Offering, two mothers seated each with a child on her lap. These groups indicate the worship of Diana Lucina.

Red Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

CASE III.

134. HEAD, Bacchanalian. Probably off a figure forming part of a decorative group, illustrative of the festival of Bacchus.

Terra-Cotta, coloured. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

The colouring of statues, friezes and architectural details was much practised by the Greeks who seem to have had a number of artists employed entirely in such work. For terra-cotta, two methods were practised; in the first the whole ground of the frieze or figure was coloured a light blue, and the parts in relief were picked out with red, yellow and white. In the other instances the statuettes, etc., were painted with a flake colour like distemper, consisting of opaque colours mixed with chalk and size, or white of eggs. These colours were laid on after the terra-cotta had been baked and were used so as to give the figure a bright and lively look without any intention of imitating nature. The tints are pure and not shaded, and the colours generally used are red, white, yellow, blue and violet.

135. STATUETTE, of a draped female (head and limbs missing).

Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

136. FIGURE (head missing), drapery partly coloured.

Terra-Cotta. GREEK.

A fine example of the treatment of drapery in sculpture, the freshness of the handling is preserved, and it possesses all the characteristics of the best period of Greek Art.

137. PORTION OF A DECORATIVE GROUP, draped torso, with hand of a larger figure on left shoulder.

Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

138. HEAD, Bacchanalian. Probably off a figure forming part of a decorative group, illustrative of the festival of Bacchus.

Terra-Cotta, coloured. ITALO-GREEK.

- 139-66. HEADS (28) of figures for Votive Offerings, with various kinds of head-dresses.

Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

167. HEAD OF A FEMALE with the hair tied on the top with a band (portion broken off).

Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

168. FRAGMENT OF A FRIEZE. Figures in relief and coloured.

Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.



136.

VOTIVE OFFERING (Terra-Cotta).

169. HEAD OF STATUETTE of a female, dark red terra-cotta, cracked in the firing. This is a good example of Greek type.

ITALO-GREEK.

Date from about B.C.300 to B.C.150.

170. HEAD OF A BUST with a kind of hood over back. The face is a beautiful example of the Greek type.

Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

171. HEAD OF A STATUETTE of a female figure, possessing the best characteristics of the Greek type of face.

Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

- 172-3. BUSTS (2) of females, with a kind of hood forming a head-dress and falling over the back of the head and neck.

Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

174. PORTION OF A GROUP of a figure upon an elephant.

Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

175. LOWER PORTION OF A STATUETTE draped, leaning against a pillar. Probably representing a Huntress of Diana.

Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

176. FRAGMENT OF A GROUP. The feet of a figure with dog.
Terra-Cotta. ITALO-GREEK.
Date from about B.C.300 to B.C.150.

177. FRAGMENT of a draped figure, right leg.
Terra-Cotta, partly coloured. ITALO-GREEK.
Date from about B.C.300 to B.C.150.

178. LOWER PORTION OF A FIGURE WITH DOG. The
legs of a figure probably representing a Huntress of Diana.
On the feet are *Cothurni*.^{*}
Terra-Cotta. ITALO-GREEK.
Date from about B.C.300 to B.C.150.

^{*}The *Cothurnus* was a particular kind of covering for the foot. Its essential distinction from the *Calceus* (a shoe) was its height; it rose above the middle of the leg so as to surround the calf and sometimes it reached as high as the knees. It was principally worn by horsemen, by hunters, and men of rank and authority. Diana as Goddess of the chase and her Huntresses are represented wearing *Cothurni*.

179. FRAGMENT OF A GROUP, lower portion of left leg of a
figure; on the foot is a *Cothurnus*.
Terra-Cotta. ITALO-GREEK.
Date from about B.C.300 to B.C.150.

- 180-3. FRAGMENTS (4) OF FACES. On three are the remains of
colour; each is hollow at the back and has had a handle
similar to No. 184. These are Antefixæ for concealing the
joints of the roof tiling and giving a decorative appearance
to the corner or cornice.[†]

Terra-Cotta. ITALO-GREEK.
Date from about B.C.300 to B.C.150.

[†]The position and use of Antefixæ will be seen on the fragments of Roof
of a Shrine, No. 725 Case IX.



139.

171.

170.

147.

169.

140.

145.

167.

150.

166.

HEADS (Terra-Cotta.)

184. FACE, hollow behind with handle. Antefixæ for decorating the cornice of a roof and concealing joints in tiling, etc.
Terra-Cotta. ITALO-GREEK.
Date from about B.C.300 to B.C.150.
185. PORTION of a small figure, part of a decorative Group.
Terra-Cotta. ITALO-GREEK.
Date from about B.C.300 to B.C.150.
186. PART OF A FIGURE OF A BOY, nude, with cap on head and drapery over left shoulder.
Terra-Cotta. ITALO-GREEK.
Date from about B.C.300 to B.C.150.
187. FRAGMENT of a male figure, being part of the decoration of a cornice.
Terra-Cotta. ITALO-GREEK.
Date from about B.C.300 to B.C.150.
188. PORTION of a bas-relief, lower part of a male figure, with fragment of drapery which has been coloured purple.
Terra-Cotta. ITALO-GREEK.
Date from about B.C.300 to B.C.150.
189. HEAD OF A DECORATIVE GROUP.
Terra-Cotta. ITALO-GREEK.
Date from about B.C.300 to B.C.150.
- 190-1. FRAGMENTS (2) OF FIGURES One the right fore-arm and hand upon right thigh with knee and portion of drapery ; the other is a portion of left shoulder and arm.
Terra-Cotta. ITALO-GREEK.
Date from about B.C.300 to B.C.150.

CASE (WALL) IV.

192 FRAGMENTS (26) OF DECORATIVE GROUPS.
to 217. Consisting of portions of draped and nude figures.

Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

218. TORSO OF A MALE FIGURE, part of a decorative Group.

Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

219-88. FRAGMENTS (70) OF FIGURES. Votive Offerings to
the Goddess Diana.

Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

289 HEADS (70) OF STATUETTES. Votive Offerings.
to 358.

Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

359 FRAGMENTS OF HEADS (68) for Votive Offerings.
to 426.

Rough Terra-Cotta moulded. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

427-58. HANDS, FEET, ARMS, ETC. (32). Votive Offerings to
the Goddess Diana.

Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.



175.

178.

PORTIONS OF STATUETTE AND GROUP (Terra-Cotta.)



459-64. FIGURES OF (AND FRAGMENTS OF) ANIMALS (6).
Boar, Cows, etc., for Votive Offerings.

Terra-Cotta. ITALO GREEK.

Date from about B.C.300 to B.C.150.





LAMPS.

CASE V.

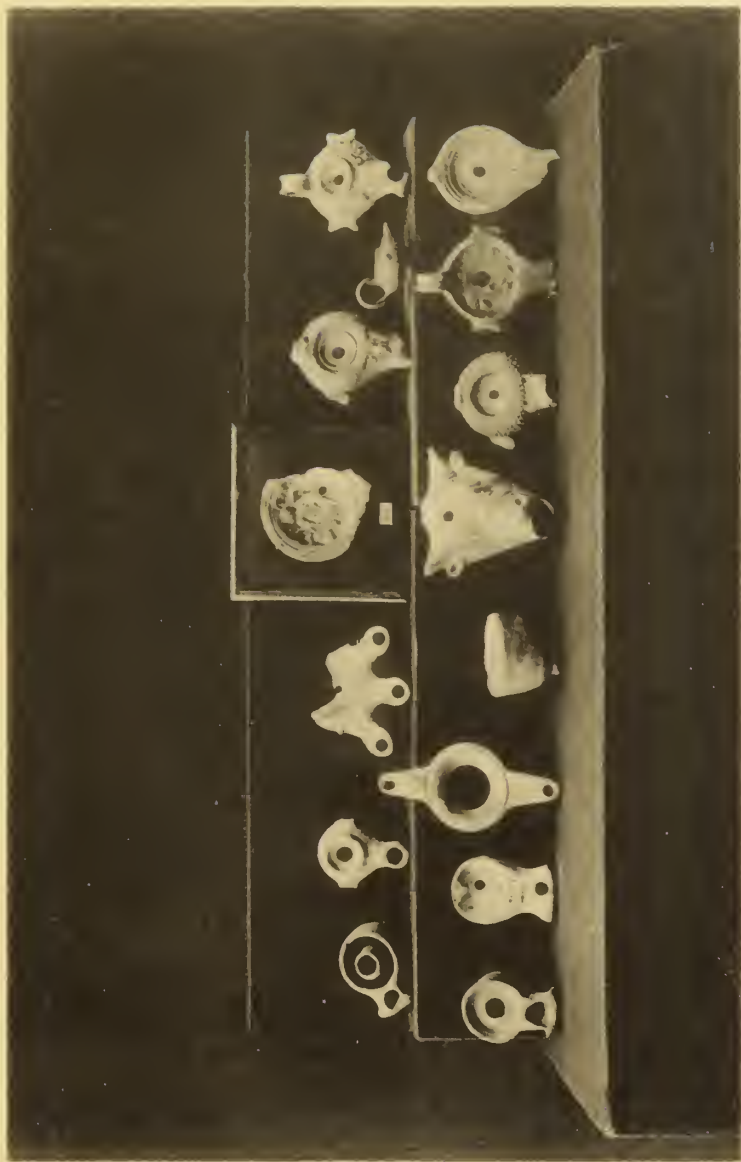
Lamps, *lucernæ*, often were made of terra-cotta of a fine clay, and are one of the most interesting products of the potter's art. Several are covered with a thin coating of dip, or silicious glaze, and consequently belong to the lustrous pottery, composed of a tender paste. The later lamps are of the red Roman ware. The invention of lamps is attributed to the Egyptians; but no Egyptian lamps of terra-cotta earlier than the Roman Empire have been found.

The principal parts of these lamps are the nozzle or nose, *nasus*: the cup (or hollow) *krater*: the upper part, *discus*: the handle *ansa*; in the *discus* is a hole for pouring the oil, anciently plugged with a stopper, which is rarely found. Round the *krater* is the *limbus*, which is a decorated border of floral or other ornaments. The wick, was made of tow, *stuppa*, or rush, *scirpus*, of amaranth, *amarantus*, or papyrus. A pin was used to turn the wick with, this was sometimes placed in a hole in the side.

The lamps found at Nemi are fairly representative of those used by the different classes of the people; the lamp of the patrician or noble is illustrated by No. 465, and that of the plebian by Nos. 471-478. Also many of the various shapes applied to the lamps for domestic use and religious purposes by the Greeks and Romans are represented in the collection.

There is one example (No. 495) of a circular lamp without *nose* or *handle*; it was made upon the potter's wheel, and is partly covered with a lustrous glaze.

The earlier lamps have an open circular body, with a curved projecting rim to prevent the oil from spilling (see No. 469), some



468.

485.

470.

465.

483.

467.

484.

471.

491.

469.

495.

466.

482.

479.

480.

LAMPS (Terra-Cotta).

have a projecting hollow pipe in the centre (see No. 468) in order to fix them to a stick. These lamps were turned on the potter's wheel, but others were made from moulds.

465. CENTRE PORTION OF A LAMP, decorated with a representation of a Juggler seated with an ape on his right and a fox or dog going up a ladder on his left, hoops above for the animal to jump through.

Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

466. LAMP, in form of a bull's head. The modelling of the head, eyes, nostrils, etc., is treated in a decorative manner.

Coloured Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

467. LAMP, "toy lamp."

Black coloured Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

468. LAMP, made with a central socket for fastening on to a stick.

Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

469. LAMP, made for two lights.

Black glazed Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

470. FRAGMENT OF A LAMP, made for three lights.

Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

- 471-8. LAMPS, (8). These were probably the lamps used by the poor people. Made of rough red clay.

ITALO-GREEK.

- 479-84. LAMPS, (6), coloured with red and brown glaze.

Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

- 485-91. LAMPS, (7), four of unusual shape.

Uncoloured Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

- 492-4. LAMPS, (3), roughly made.

Black glazed Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

495. LAMP, without *Handle* or *Nose*, Cup-shaped, covered with a green lustre glaze. Made on the Potter's Wheel.

Terra-Cotta.

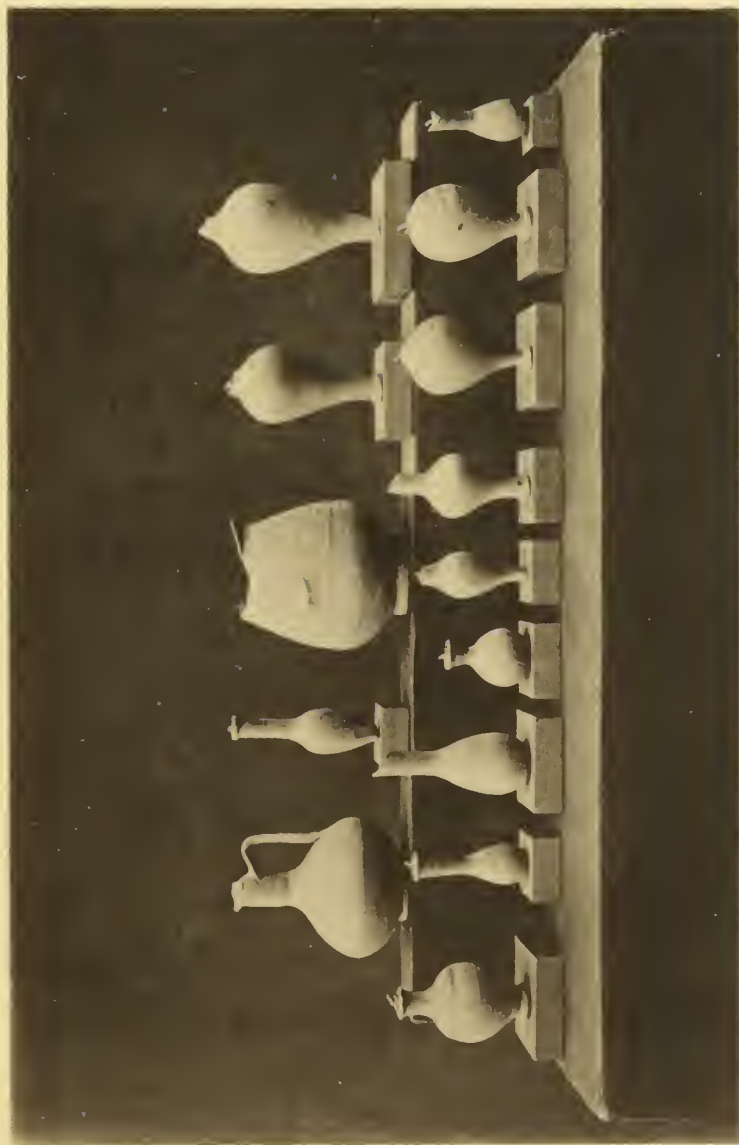
- 496 VASES AND PHIALS OR LACHRYMATORIES* (35).
to 530.

Terra-Cotta. ITALO-GREEK.

Date from about B.C.300 to B.C.150.

* See Glass Lachrymatories Nos. 587-90.





496 to 530.

VASES (Terra-Cotta).



EARTHENWARE & GLASS VESSELS, &c.

CASE VI.

531. CUP, red glazed ware. Inside is the impressed mark of the Potter.

ROMAN PERIOD.

- 532-43. MINIATURE VASES AND TAZZA CUPS, (12) black-glazed earthenware.

CALES-CAMPANIA.

- 544-59. MINIATURE VASES AND TAZZA CUPS (16), unglazed earthenware.

CALES-CAMPANIA.

560. TAZZA-SHAPED OBJECT, probably used as a cover for various sized Vases. Unglazed earthenware.

- 561-80. FRAGMENTS OF VASES, TAZZAS, etc. (20), of black-glazed earthenware of Cales (Campania).

ITALO-GREEK.

Date from about B.C.300 to B.C.150.

581. SPINDLE,—WHORL OR FUSEROLI, used in Spinning.
Baked Clay. PRE-HISTORIC.

- 582-3. PIECES OF BAKED CLAY (2) each with six points;
probably "*spurs*" for standing pottery upon when being
"*fired*."
-

ANCIENT GLASS.

To the Phœnicians is ascribed the invention of Glass, but the Egyptians were the real inventors, and its manufacture was at its height in the time of the first Theban Empire, before the Phœnician cities had risen to any kind of importance (see WILKINSON, *The manners and customs of the Egyptians*, vol. iii. p. 89, and ROSELLINI, *Monumenti*, vol. ii.). In the time of the Rameses and Thothmes the Phœnicians learnt from the Egyptians the secrets of the Art whose productions were in constant and ready demand. The specimens of glass found at Nemi were not numerous but the examples in this collection are of early date: the two little Amphoræ (Nos. 584, 585) are beautiful illustrations of Old Phœnician industrial Art. The process of manufacture was as follows:—the glass was first impregnated with its ground colour and then blown into its shape, and while hot and soft it was rotated on a metal rod, while the workman engraved with a point the lines of the intended decoration, after this, while the vase was still rotating, threads of coloured glass were forced into these grooves. These threads though very thin stood up slightly in relief, but after the vessel was annealed they were brought down and a smooth surface was obtained by polishing. The whole operation had to be done with great rapidity in order to get it finished before the glass cooled, and thus it was only a dexterous hand that could carry it out with success.

584. AMPHORA, with two handles; blue glass with white and yellow threads.

GREEK OR PHŒNICIAN,

Date about 500 B.C.

Found with the other pieces of glass when clearing the road to baths and dwellings of the Priestesses of the Temple of Diana, (marked F on plan.)



585.

584.

586.

AMPHORÆ AND MASK (Glass).

585. AMPHORA, blue glass with white and yellow threads.

GREEK OR PHŒNICIAN,

Date about 500 B.C.

586. MASK of blue, green, and yellow glass ; the face green, with beard of blue, and the eyes and nose marked out with yellow.

ETRUSCAN.

587-90. GLASS LACHRYMATORIES (4), for ointment and perfumes.

GREEK OR PHŒNICIAN.

591-4. FOUR PIECES OF GLASS, three in form of beads.

595. FRAGMENT OF IVORY ORNAMENT, having upon it traces of paint and gilding.

GREEK.

596-8. IVORY SPOON and two portions of ivory hinges.

ITALO-GREEK.





TERRA-COTTA AND MARBLE.

PORTIONS OF FIGURES, &c.

CASE VII.

599. HEAD OF FEMALE, probably from a statuette representing Venus, partly coloured.

Terra-Cotta. GREEK.

This head has all the characteristics of the finest period of Greek Art, and is a very beautiful example of refined treatment in modelling, the freshness of which is preserved.

600. HEAD OF A VESTAL VIRGIN.

Terra-Cotta. GREEK.

A Vestal Virgin was one devoted to the service of Vesta (Goddess of the Hearth): she made vows of perpetual chastity, watched the sacred fire on her altar and attended as Priestess in her Temple. These Virgins wore veils partly covering the face.

601. HEAD OF A FEMALE, from a statuette, hair partly coloured.

Terra-Cotta. GREEK.



601.

599.

600.

HEADS OF FEMALES (Terra-Cotta).

- 602-4. PORTIONS (3) OF A FRIEZE representing the GODDESS DIANA between two lions, a paw of each of which she grasps in her hand; from the waist the figure terminates in feathers or wings on which are traces of colour, the head is surmounted with a head-dress of peculiar shape.

NOTE.—The Goddess Cybele was represented in this manner, and Diana was sometimes worshipped under the name of Cybele.

Terra-Cotta. ITALO-GREEK.

605. HEAD IN MARBLE, JULIUS CÆSAR. Born 100 B.C. died 44 B.C. Very much damaged by the action of the salts in the earth. Found in trench, marked E on plan.

ROMAN.

606. MARBLE COLUMN, PART OF A FOUNTAIN—with spiral flutings, found in second trench, marked E on plan, inscribed—

AD HORREA SEMPRON

AD BALNEVM VETVS

IN QVATTVOR

PLVMBI PONDO L  ^{LXII}_{DC.}

ET LABELLA IV IDEM

DONVS PRO SE ET SVIS.

Ad horrea Sempron (ia) ad balneum vetus in quattuor plumbi pondo octo milia sescenta sexaginta duo et labella quattuor idem do(mi)nus pro se et suis.

To the Sempronian granaries to the old bath in four (lead pipes or channels) weighing 8662 pounds of lead and four basins the same owner for himself and family.

His name does not appear in the extant part of the inscription. C.I.L. 14.4190. (*Corpus Inscriptionum Latinarum.*)

607. **TORSO OF A SMALL MARBLE FIGURE**, probably a Cupid.

ITALO-GREEK.

608. **FOOT** wearing the sandal. Probably off a statue of a female.

Marble. ITALO-GREEK.

609. **HAND**, off a statue of a man, holding what appears to be part of a garment.

Marble. ITALO-GREEK.

610. **HAND**, fingers missing, off a statue of a man.

Marble. ITALO-GREEK.

611. **CAST of a double bust of AQUATIC DIVINITIES**.
Probably emblematic of the lakes Albano and Nemi.

ROMAN.

Date from about B.C. 20 to 50 A.D.

The original is of marble and consists of the head of a beardless young man, and of an elderly man with a flowing beard. Both have on their foreheads fishes' fins, looking like small wings, aquatic plants cover the neck and chest, and scales cover the cheeks of both heads; the head of the young man has a small fin at each angle of the mouth, the beard of the elder head seems saturated with water and the long damp hair of both heads seems to be blown about in the wind. To judge from the decorative style of sculpture, these heads which are full of character, are the work of the early Imperial Epoch. The stele is inscribed—SACR DIAN, (see framed photograph No. 13) which shows that the heads were



611.

CAST OF A DOUBLE BUST, AQUATIC DIVINITIES.

dedicated to Diana. They can scarcely be classed as Deities, but rather as personification of the lakes of Albano and Nemi.

612-3. FRAGMENTS OF MARBLE (2). Arms from off a Stele of a Bust.





BRONZES.

CASE VIII.

Bronze, called by the Romans *Æs*, is a composition of copper with an alloy of tin and slight proportions of other metals. The word bronze is of Italian origin and probably derived from the natural brown colour (*bruno*) of the metal when first cast. The tint of bluish green seen upon ancient bronzes is the effect of oxidation from exposure to the atmosphere and is called by antiquaries the *patina*.

Æs (bronze) was extensively used by the Greeks for statues, vases, money, utensils for domestic and sacrificial purposes, personal ornaments, weapons, furniture, nails, weights, musical instruments, tablets for inscriptions, in fact for every object it could be applied to.

In the reproductions of Ancient Bronzes, such as the copies of the celebrated Statuettes, etc., found at Pompeii and Herculaneum, the *patina* is obtained by the application of an acid over the surface. This method is also often used in connection with the modern bronze bust or statue, for the purpose of anticipating the effect of the atmosphere upon the surface.

614. STATUETTE OF A FEMALE, dressed in a short tunic with buskin and quiver, the apparel of the huntress Diana—the right arm is raised, on which is an armlet, the hand having grasped a spear. A tress of hair forms a diadem on the forehead. This and the other bronze statuettes in the



614.

616.

615.

STATUETTES (Bronze).

collection were cast solid and the details of the dress etc. have been worked out with the graving tool ; they also seem to have been fixed with lead on small pedestals, similar to the one in the collection No. 635, or on staves of office.

Bronze. ITALO-GREEK. About 300 B.C.

Found with the following objects in bronze at the entrance of the Temple, marked L L on the plan.

615. STATUETTE OF A FEMALE draped to the feet. Probably a Priestess in the act of worshipping, holding a Patera* in one hand with the other raised.

Bronze ITALO-GREEK.

Date about B.C.300.

*The Patera was a shallow vessel used for holding wine with which libation was poured over the head of a victim or on the altar.

- 616-32. STATUETTES (17), representing nymphs or Priestesses of Diana Nemorensis, in standing position, semi-dressed in short tunic with buskins (the dress of the chase), others are draped to the feet and appear to be in the act of worshipping, holding a Patera in one hand and the other raised ; one is seated as if on horseback, and the position of the arms suggests the drawing a bow.

Bronze. ITALO-GREEK.

Date about B.C.300.

- 633-4. FIGURES OF HINDS (2), found with other bronzes at the entrance of the Temple, marked K on the plan.

Bronze. ITALO-GREEK.

Date about B.C.300 to B.C.150.

635. A BASE of basaltic lava which seems to have supported small bronze figure like those in the collection. Inscribed—

AERENTIA
L . F
DIANAE SACR
DD · L · M

Aerenta L(ucii) f(ilia) Dianae sacr(um) d(edicavit) l(ibens),
m(erito).

Aerentia, the daughter of Lucius, dedicated (this)
sacred offering to Diana gladly in payment of her vow.
C.I.L. 14.4182. (*Corpus Inscriptionum Latinarum.*)

636. HANDLE of A SACRIFICIAL LADLE, with hook terminating in form of a serpent's head, and a place for the thumb when laid hold of. On the upper face of the handle is inscribed—

Notice the archaic forms of D and A. C.I.L. 14.4186.
(*Corpus Inscriptionum Latinarum.*)

Bronze. ITALO-GREEK.

Date about B.C.300.

This inscription is of great importance with reference to the date of the Temple, proving as it does that this Temple (at Nemi) is of very remote antiquity, since it indicates that it was in existence at a period when the forms of the characters of the Greek alphabet were not finally determined.



645.

706.

646.

636.

648.

680.

647.

HANDLE OF A SACRIFICIAL LADLE, &c. (Bronze).

637. BOWL OF A SACRIFICIAL LADLE.

Bronze. ITALO-GREEK.

Date about B.C.300.

Found in the entrance of the Temple, marked L L on plan.

638-43. FRAGMENTS (6) OF SHALLOW BOWLS, and other utensils.

Bronze. ITALO-GREEK.

Date about B.C.300.

Found in the entrance of the Temple, marked L L on plan.

644. PORTION OF A STAND formed of rings, the feet (one missing) in form of a human foot.

Bronze. ITALO-GREEK.

Date about B.C.300 to B.C.150.

645-6. ARMLETS (2) worn upon the arm as seen upon one of the bronze statuettes.

Bronze. ITALO-GREEK.

Date about B.C.300.

Found at entrance of the Temple, marked K on plan.

647. FOOT OF A TRIPOD CENSER, in form of a crocodile's head and lotus flower, showing connection with Egypt.

Bronze. ITALO-GREEK.

Date about B.C.300 to B.C.150.

- 648-9. FEET (2) OF A TRIPOD CENSER, lotus leaf design in form of a Sistrum,* showing connection with Egypt.

Bronze. ITALO-GREEK.

Date about B.C.300 to B.C.150.

* The Sistrum was an ancient Egyptian musical instrument used in the worship of the Goddess Isis. It was held in the right hand and shaken like a rattle.

650. STATUETTE, Egyptian in character. Probably intended to represent one of the gods of Egypt. Showing connection with Egypt.

Bronze. ITALO-GREEK.

Date about B.C.300 to B.C.150.

Found with the Bronzes at the entrance of the Temple, marked L L on Plan.

651. THE "ASTRAGAL" OR KNUCKLE-BONE.

Used in the game which has come down to the present day known as "Knuckle-Bones."

Bronze. ITALO-GREEK.

About B.C.300.

Found at the entrance of the Temple, marked L L on plan.

652. PORTION OF GOLD STUD and fragments of gold ornament
GREEK.

653. PORTION OF A SILVER RING.
GREEK.

654. FOOT (RIGHT) OF A STATUETTE. Attached is the piece of lead by which the figure was secured to its pedestal.

Bronze. ITALO-GREEK.

655. FOOT (RIGHT) OF A STATUETTE.

Bronze. ITALO-GREEK.

656. PORTION OF A VESSEL. Probably the lower part of an Ewer.

Bronze. ITALO-GREEK.

Date about B.C.300 to B.C.150.

657. STEELYARD WEIGHT, with bronze link and hook. The weight is of lead overlaid with bronze.

Bronze and Lead. ITALO-GREEK.

Date about B.C.300.

Found with the other bronzes in the entrance of the Temple, marked L L on plan.

- 658-79. NAILS AND FRAGMENTS (22) OF BARS, PINS AND CHAIN.

Bronze. ITALO-GREEK.

680. SOLE OF A SANDAL. This is unique in character, but it is uncertain whether it is from a sandal actually worn or from a statue.

Bronze. ITALO-GREEK.

Date about B.C.300.

681-3. HANDLES (3) OF VESSELS.

Bronze. ITALO-GREEK.

684. BOTTOM OF A VASE.

Bronze. ITALO-GREEK.

685. ORNAMENT, wheel-shaped, probably used to decorate a portion of door, or other large object.

Bronze. ITALO-GREEK.

686. PENDANT OR BULLA, in form of Pecten Shell.

Bronze. ITALO-GREEK.

687-8. STUDS OR SPIKES (2), probably for the ends of the wooden shafts of spears.

Bronze. ITALO-GREEK.

689. FRAGMENTS (14) OF VESSELS, two iron nails, etc.

to 704. Bronze. ITALO-GREEK.

705-6. HARPOONS OR SPEAR HEADS (2), probably fastened by the centre portion to a wooden shaft, but whether used in the chase or as Votive Offerings is uncertain.

Bronze. ITALO-GREEK.

707-8. PORTIONS (2) OF SPEARS with arrow-shaped heads.

Bronze. ITALO-GREEK.

Probably from Statuettes of the Goddess Diana.

709. BOW from a small Statuette.

Bronze. ITALO-GREEK.

710. PIECE OF ORNAMENT, probably a portion of the drapery
of a Statuette.

Bronze. ITALO-GREEK.

711. PORTIONS OF A LOCK.

Bronze. ITALO-GREEK.

712. PIN OF A FIBULA.

Bronze. ITALO-GREEK.

713. FIBULA, decorated with incised ornament (the pin is missing).

Bronze. ITALO-GREEK.

Date about B.C.300.

The Fibula (or brooch) consisted of a pin and a curved portion furnished with a hook. The curved portion was sometimes a circular disc or ring, the pin passing across its centre; and also of an arc the pin being as the chord of the arc; but the forms of brooches, which were commonly of gold or bronze, were as various in ancient as in modern times, for the fibula served in dress not merely as a fastening, but also as an ornament.

714. PERSONAL ORNAMENT, formed of four discs with shank.

Bronze. ITALO-GREEK.

715. FIBULA, (pin missing).

Bronze. ITALO-GREEK.

716-20. PORTIONS (5) OF PERSONAL ORNAMENTS OR
FIBULÆ.

Bronze. ITALO-GREEK.

721. BUTTON WITH SHANK.

Bronze. ITALO-GREEK.

722. BOSS OR BULLA,* possibly forming part of the decoration
of a door.

Bronze. ITALO-GREEK.

* Bullæ were circular plates or bosses of metal, and were used to adorn the sword-belt and door. Bullæ were also worn by children of both sexes, as ornaments and tokens of paternal affection, and a sign of high birth.

723. BOSS OR BULLA, possibly forming part of the decoration
of a door.

Bronze. ITALO-GREEK.

724. BUTTON OR STUD WITH SHANK.

Bronze. ITALO-GREEK.





603.

602.

PORTIONS OF A FRIEZE (Terra-Cotta).



ARCHITECTURAL DETAILS.

CASE IX.

725. FRAGMENTS (9) OF ROOF OF A SHRINE.

Terra-Cotta. ITALO-GREEK.

726. PORTION OF A SMALL COLUMN.

Terra-Cotta. ITALO-GREEK.

- 727-8. BASES (2) OF SMALL COLUMNS.

Terra-Cotta. ITALO-GREEK.

729. ANTEFIXA in form of a Leaf. Portion of the decoration of a Roof.

ITALO-GREEK.

Dating from about B.C.300 to B.C.100.





INSCRIPTIONS.

CASE IX.

- 730 MARBLE BASE, with sunk place for statue. Inscribed—

VENERI Q · RAECIVS

Veneri Q(uitus) Raecius.

Quintus Raecius (dedicated this) to Venus.

This inscription is not in the *Corpus Inscriptionum Latinarum*.

731. PART of a MARBLE BASE OR PLINTH which once supported a statue, found in the chapel of Quartus, marked MM^a on plan. Inscribed—

TONTIVS Q · F · D · D · L · M

Tontius Q(uinti) f(ilius) d(ono) d(edit) l(ibens) m(erito).

Tontius, son of Quintus, gave (this) gladly in payment of his vow. C.I.L. 14.4189. (*Corpus Inscriptionum Latinarum*.)

732. MARBLE SLAB, (white) found in second trench, marked E on plan. Inscribed—

DIC T · ARRE

M · MANNEIO DOMESTICO MA

L · OPPVNEIO AVGVRRINO XII

T · VOLTEDIO INDICTORE II Q·

MARCELLO C · LVCILIO PIO
VNVS ES EX SACRIS CUI
PARENT DONA DIAN.
QVOD TRIBVIT POPVLVS
RESTITVIS POPVLO

Dic(tatore) T · Arre(cino...Praetore) M(arco) Manneio
Domestico.....A(edilibus) L. Oppuneio Augurino XII T.
Voltedio Indictore II Q(uaestoribus)...Marcello C. Lucilio
Pio. Unus es ex sacris cui parent dona Dian(ae) Quod
tribuit populus restituís populo.

T. Arrecinus being dictator, M. Manneius Domesticus
praetor (?)

L. Oppuneius Augurinus aedile for the twelfth time, T.
Voltedius Indicator, for the second time.....Marcellus C.
Lucilius Pius quaestor.

‘Thou art one of the holy men whom the offerings
to Diana obey, What the people has given thou restorest
to the people.’

This inscription is perhaps in honour of an emperor who
had been liberal to the townspeople of Aricia. C. I. L.—
14.4195. (*Corpus Inscriptionum Latinarum.*)

733. PIPE OF LEAD found near baths to the north-west of site.
Inscribed—

PAMPHILVS AVG · N · SER · FEC

Pamphilus Aug(usti) n(ostr) ser(vus) fec(it).

Pamphilus, the slave of Augustus, made (this).

C. I. L.—14.4207. (*Corpus Inscriptionum Latinarum.*)

734. BRICK OR TILE, terra-cotta, with stamp in sunk and reversed letters :

VIN PAN SVL

The stamp of Marcus VINicius PANtagathus SVLpicius.

Probably towards the end of the second century, A.D.

Marini's Sylloge, 1396.

735. BRICK OR TILE, terra-cotta, with stamp :

⌘ |

The emblem on the left represents the "caduceus" or staff of Mercury, that on the right is a branch.

This stamp belonged to a member of a family which seems to have been of some note in Aricia.

The name ATius recurs in several other extant inscriptions, C.I.L.—XIV, 4090, 28. (*Corpus Inscriptionum Latinarum*).

736. BRICK OR TILE, terra-cotta, with stamp :

⌘ |

The emblem on the left (missing) represents the "caduceus" or staff of Mercury, that on the right is a branch.

This stamp belonged to a member of a family which seems to have been of some note in Aricia.

The name ATius recurs in several other extant inscriptions. C.I.L.—XIV, 4090, 28. (*Corpus Inscriptionum Latinarum*.)

737. BRICK OR TILE, terra-cotta, with stamp :

L ⌘//// (under a branch) FELICE

This is the stamp of a man surnamed Felix who, perhaps had inferior or Latin rights of citizenship.

738. BRICK OR TILE with circular stamp:

(opus do) LIARE EX PRA (ed Faustinae)
(Aug n ex) FIGL FAVN (Iul Prisc)

“Pottery from the estates of Faustina Augusta, from the works of Faunus Julius Priscus.” Faustina was the notorious wife of the Emperor Marcus Aurelius; she died A.D. 175.—*Marini's Sylloge*, 128.

739. BRICK OR TILE with circular stamp:

EX (praedis L Veri) AVG OP DO
LIA C (*Nunid*) I FELIC

“Pottery from the estates of Lucius Verus; made by Gaius Nunidius Felix.” Lucius Verus died A.D. 169. —*Marini's Sylloge*, 133.





TERRA-COTTA AND MARBLE.

ARCHITECTURAL DETAILS AND DECORATIONS.

CASE (WALL) X.

Terra-Cotta was extensively used by the Greeks for architectural and decorative purposes as well as for utensils for daily use. It supplied the most important parts both of public and private buildings, as the bricks, roof tiles, drain tiles, columns and other architectural members. Pavements and the lining of cisterns and aqueducts were made of it. The adaptation of it to religious purposes is seen by the statues of the Gods which stood in the Temple, and the large number of statuettes and other votive offerings. It also supplied the more trivial wants of everyday life, and served to make studs for the dress, bases for spindles, tickets for the amphitheatres and prizes for victors in the games. Of it were made the vats or casks in which the wine was made, and the pitcher in which it was served, and the cup out of which it was drunk; as well as all the various culinary and domestic utensils for which earthenware is used in modern times. Bas-reliefs, vases, imitation jewellery, and other furniture of the tomb was made of it.

740. FRAGMENTS (5) OF A DECORATIVE FRIEZE of ornaments in high-relief. Antefixa.

Terra-Cotta. ITALO-GREEK.

The term Antefixa was applied to the various ornaments

in terra-cotta, which were used to decorate various parts of the building, for the purpose of giving an ornamental finish so as to conceal unsightly junctures in the masonry.

741. FRAGMENTS (43) OF A DECORATIVE FRIEZE.

Impressed design. Antefixa.

Terra-Cotta. ITALO-GREEK.

The drawing fixed below these is a suggested restoration of the design when complete.

742-59. FRAGMENTS (18) OF DECORATIVE FRIEZES.

Antefixæ.

Terra-Cotta. ITALO-GREEK.

760-6. ARCHITECTURAL FRAGMENTS (7).

Portions coloured. Antefixæ.

Terra-Cotta. ITALO-GREEK.

767-8. FRAGMENTS (2) OF TRIANGULAR ANTEFIXÆ.

Each showing upper portion of head.

Terra-Cotta. ITALO-GREEK.

Similar to No. 769.

769. ANTEFIXA, TRIANGULAR IN FORM; head and shoulders representing Diana, with the bow on her left shoulder, her quiver on the right, the pendant goat-skin, and on her head a diadem, ornamented with three rosettes; the dress, a sleeveless "chiton," is fastened on the shoulder with buttons, and on the left is the baldric supporting the quiver.

Terra-Cotta. ITALO-GREEK.

770. ANTEFIXA, ARCHITECTURAL ORNAMENT.
 Greek honey-suckle design.
 Terra-Cotta. ITALO-GREEK.
- 771-7. FRAGMENTS (7) OF ANTEFIXÆ for Architectural
 Decoration, impressed ornament.
 Terra-Cotta. ITALO-GREEK.
778. FRAGMENTS (15) OF A DECORATIVE FRIEZE of
 impressed ornament. Antefixæ.
 Terra-Cotta. ITALO-GREEK.
779. FRAGMENT OF ARCHITECTURAL DECORATION.
 Portion of a capital for a Marble Pilaster, part of the
 encrusted decoration of the Temple.
 Marble. ITALO-GREEK.
780. IONIC CAPITAL OF A PILASTER. Part of the encrusted
 decoration of the Temple.
 Marble. ITALO-GREEK.
781. PORTION OF SHAFT OF A FOUNTAIN, carved with
 Lotus leaf design.
 Marble. ITALO-GREEK.
782. FRAGMENTS (3) OF DECORATIVE DESIGN in low-
 relief. Part of the encrusted decoration of the Temple.
 Greenish coloured Marble. ITALO-GREEK.

- 783-8. FRAGMENTS (6). Parts of the encrusted decoration of the Temple.

Coloured Marble. ITALO-GREEK.

789. ARCHITECTURAL ORNAMENT. Probably used as a corner piece. The design is a combination of honeysuckle and Acanthus scroll.

Marble. ITALO-GREEK.

790. FRAGMENTS, (2) parts representing a tree attached to a statue.

Marble. ITALO-GREEK.

791. FRAGMENTS (22) OF DECORATIVE FIGURES. Parts to 812. of the encrusted decoration of the Temple.

Marble. ITALO-GREEK.

- 813-26. FRAGMENTS (14) OF ARCHITECTURAL MOULDINGS, Etc. Parts of the encrusted decorations of the Temple.

Marble. ITALO-GREEK.





SCULPTURE.

CASE (WALL) XI.

827. PORTRAIT BUST (Marble Stele) of Fundilia C. f. Rufa, found in the chapel of Quartus, marked MM^a on plan. Inscribed—

FVNDILIA C · F · RVFA
PATRONA DOCTI

Fundilia G(aii) f(ilia) Rufa patrona Docti.

Fundilia, daughter of Gaius Fundilius Rufus, patroness of Doctus. C.I.L. 14.4199. (*Corpus Inscriptionum Latinarum*).

Doctus is probably the actor mentioned *ibid.* 4273. C. Fundilius Doctus Apollinis parasitus. (No. 828.)

IN CENTRE OF ROOM.

828. MARBLE-STELE from which the bust is gone. Inscribed—

L · FAENIVS FAVSTVS
QVARTAR · PAR · APOL ·

L(ucius) Faenius Faustus quartar(um) par(asitus) Apol(linis)

Lucius Faenius Faustus, an actor of fourth parts, parasite of Appollo. (Compare 827.) C.I.L. 14.4198. (*Corpus Inscriptionum Latinarum*).

829. MARBLE BASE (round) found in hemicycle, marked M.g. on plan. Inscribed—

M · IVLIVS · M · F · M · ACCOLEIVS
M · F · AED · D · S · S

M(arcus) Julius M(arci) f(ilius) M(arcus) Accoleius
M(arci) f(ilius) aed(iles) d(e) s(enatus) s(ententia)

Marcus Julius, son of Marcus, Marcus Accoleius, son of Marcus, aediles* by decree of the senate. C.I.L. 14.4196.
(*Corpus Inscriptionum Latinarum*.)

The *Aediles carried out the orders of the local senate. Aricia, like Lanuvium and other latin towns was partly self-governed : a list of the Arician officials is probably given in the inscription No. 732. The Aedileship was an office especially characteristic of latin towns.

[The Roman Aediles (magistrates) had the superintendence of the police and the keeping of public order ; of public and private buildings, roads, etc., and the distribution of corn ; they had to see that the public lands were not improperly used, and that the pasture-grounds of the state were not trespassed on ; they had a general superintendence over buying and selling and the supervision of the markets, of things exposed for sale and of weights and measures. It was also part of their duty to see that no new religious rites or deities were introduced into the city and to look after the observance of religious ceremonies etc. The office was created in 494 B.C.]

830. STELE OF WHITE MARBLE. Inscribed on front & back—

LICINIAE CHRYSARIONI
M · BOLANVS CANVSAEVS
H · C · D · N · S

Liciniae Chrysarioni M(arcus) Bolanus Canusaeus
h(onoris) c(ausa) d(edicavit) n(epti) s(uae)

To his grand-daughter, Licinia Chrysarion, Marcus Bolanus Canusaeus dedicates this in her honour.

C.I.L. 14.4202. (*Corpus Inscriptionum Latinarum*).

ON PEDESTALS.

831. UPPER PART OF TORSO OF A FIGURE. Probably representing Apollo.

Marble. ITALO-GREEK.

Dating from about B.C.300 to B.C.150.

832. MARBLE BUST (UNFINISHED). Probably intended to represent Jupiter. Found in shrine marked B on plan.

GRECO-ROMAN.





832.

MARBLE BUST.



COINS.—BRONZE.

CASE (WINDOW) XII.

1-13. SPECIMENS (THIRTEEN) OF THE ÆS RUDE.

These shapeless pieces of bronze were used as coins in Rome and Central Italy until the fourth century before the Christian Era. The “Æs Grave” or money of a fixed form and weight succeeded to the Æs Rude about B.C.350. The principal coin was the As Libralis.

THE ÆS GRAVE.

The ÆS GRAVE was the earliest money used in Rome and throughout the central and northern parts of the Italian peninsula. It consisted of the As (or unit) and its divisions and multiples, as follows:—


As, *Obverse*, Head of Janus; *Reverse*, Prow of Ship.
Mark of value **I**

Semis ($\frac{1}{2}$ As), *Obv.* Head of Jupiter; *Rev.* Prow of Ship.
Mark of value **S**

Triens ($\frac{1}{3}$ As), *Obv.* Head of Pallas; *Rev.* Prow of Ship.
Mark of value ● ● ● ●

Quadrans ($\frac{1}{4}$ As), *Obv.* Head of Hercules; *Rev.* Prow of Ship. Mark of value ● ● ●

Sextans ($\frac{1}{6}$ As), *Obv.* Head of Mercury; *Rev.* Prow of Ship. Mark of value ● ●

Uncia ($\frac{1}{12}$ As), *Obv.* Head of Roma; *Rev.* Prow of Ship.
Mark of value 

MULTIPLES OF THE AS.

Dupondius (2 Asses), *Obv.* Head of Pallas; *Rev.* Prow of Ship. Mark of value **||**

Tripondius (3 Asses), *Obv.* Head of Pallas; *Rev.* Prow of Ship. Mark of value **|||**



Decussis (10 Asses), *Obv.* Head of Roma; *Rev.* Prow of Ship. Mark of value **X**

The above types are those of the coins of Rome itself. The ÆS GRAVE of the Italian states had different types. The As first issued in Rome is said to have weighed one pound, hence it was called the As Libralis. The earliest known specimens of Libral series date from about B.C. 360. As time went on it was gradually reduced in weight, at first to 4 ounces, about B.C. 280 (*Triental Reduction*) then to 2 oz. (*Sextantal Reduction*) B.C. 269, and subsequently, B.C. 217, to 1 ounce, (*Uncial Reduction*) and somewhat later, B.C. 88, even to $\frac{1}{2}$ an ounce. (*See Head's Greek and Roman Coins.*)

14-7. COINS (4)—ÆS GRAVE—SEXTANS. OF LATIUM.

Obv.—A Pecten Shell;

Rev.—Caduceus (Staff of Mercury).



The mark of value   on either side. (Sextans is the sixth of a lb.)

(*Garucci, Pl. 37*).

18-9. COINS (2)—ÆS GRAVE—SEXTANS. OF LATIUM.

Obv.—A Pecten Shell;

Rev.—Inside of same.

The mark of value   on either side.

(*Garucci, Pl. 37*).

20-2. COINS (3)—ÆS GRAVE—SEXTANS.

Obv. and Rev.—Head of Dioscurus.

The mark of value ● ● (2 oz.) on either side.

23-8. COINS (6)—ÆS GRAVE—SEXTANS. OF LATIUM.

Obv.—Tortoise.*Rev.*—Wheel.

No mark of value.

The ounce of this series is unknown ; the higher divisions are very rare.

(Garucci, Pl. 40, No. 5).

29-30. COINS (2)—ÆS GRAVE—AS. OF LATIUM.

Obv.—Two-faced head of Janus.*Rev.*—Prow of Ship.

With mark of value I on either side.

[As—one lb. (12 oz.).]

(Garucci, Pls. 34 and 37, Nos. 1 and 1).

31. COIN ÆS GRAVE—AS. OF LATIUM.

Obv. and Rev.—Head of Apollo Soranus* (Soracte).

[As—one lb. (12 oz.).]

(Garucci, Pls. 34 and 37, Nos. 1 and 1).

* Soranus was a Sabine divinity, usually identified with Apollo and worshipped on Mount Soractē about 24 miles from Rome. The whole mountain was sacred to Apollo and on its summit was a temple of this god.

32. COIN—ÆS GRAVE—AS. OF LATIUM.

Obv.—Bifrons with diadem.*Rev.*—Head of Mercury with petasus.

[As—one lb. (12 oz.)]

(Garucci, *Pls.* 34 and 37, *Nos.* 1 and 1).

33-5. COINS (3)—ÆS GRAVE—TRIENS.

Obv.—Helmeted head.*Rev.*—Prow of Ship.

The mark of value ● ● ● ● on either side.

[Triens, $\frac{1}{3}$ of a lb.]

36. COIN—Æ GRAVES—UNCIA.

Obv.—Helmeted head.*Rev.*—Prow of a Ship.

The mark of value ● on either side.

[Uncia, $\frac{1}{12}$ of a lb.]

37-9. COIN (3)—ÆS GRAVE—SEXTANS.

Obv.—Head of Mercury.*Rev.*—Prow of a Ship.

The mark of value ● ● on either side.

40-1. COINS (2)—ÆS GRAVE—QUADRANS.

Obv.—A dog.*Rev.*—A wheel.

The mark of value ● ● ● on obv.

[Quadrans $\frac{1}{4}$ of a lb.]

42-3. COINS (2)—ÆS GRAVE—QUADRANS.

Obv. and Rev.—A boar running.

The mark of value ● ● ● on either side.

44-6. COINS (3)—ÆS GRAVE—QUADRANS.

Obv.—Head of Hercules.*Rev.*—Prow of Ship.

The mark of value ● ● ● on either side.

47-50. COINS (4)—ÆS GRAVE—UNCIA. OF SABINA.

Obv. and Rev.—Astragalus (knucklebone) and club.

51-5. COINS (5)—ÆS GRAVE—UNCIA. OF SABINA.

Obv. and Rev.—Astragalus (knucklebone).

56-9. COINS (4)—ÆS GRAVE—UNCIA. OF SABINA.

Obv.—Astragalus and mark of value ●*Rev.*—Uncia (oz.) mark of value ●

60-3. COINS (4)—ÆS GRAVE—UNCIA. OF SABINA.

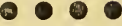
Obv. and Rev.—Granum Hordei (barleycorn) and mark of value ●

64-7. COINS (4)—ÆS GRAVE—UNCIA. OF SABINA.


Obv.—Thunderbolt.*Rev.*—Dolphin.

The mark of value ● ● ● ● on either side.

68-9. COINS (2)—ÆS GRAVE—TRIENS. OF SABINA.

Obv.—Head of Mars.*Rev.*—Prow of Ship.The mark of value  on either side.

70. COIN—ÆS GRAVE—SEMIS.

Obv.—Bull with mark of value *Rev.*—Wheel.

The Semis is half the weight of the As.

(Garucci, Pl. XL. No. 21).


71-6 COINS (6)—ÆS GRAVE—TRIENS.

Obv. and Rev.—Horse's head.The mark of value  on either side.*(Garucci, Pl. XL. No. 21).*

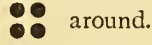

77. COIN—ÆS GRAVE—QUADRANS.

Obv.—Open hand, beneath the mark of value*Rev.*—Two barleycorns, between which mark of value

78. COIN—ÆS GRAVE—TRIENS.

Obv.—Thunderbolt, dividing the mark of value*Rev.*—Dolphin, above, is a reaping hook, horizontally placed; beneath the mark of value 

79. COIN—ÆS GRAVE—TRIENS. OF APULIA VENUSIA.

Obv.—Head and neck of boar, with mark of value*Rev.*—Lyre, with the mark of value  around.

80. COIN—AS.—(LIBRAL SERIES) of Tibur or Praeneste. Struck about B.C. 320.

Obv. and Rev.—Head of Roma with mark of value **■**
[1 lb. (12 oz.)]

81. COIN—AS.—(SEXTANTAL SERIES). Struck at Rome about B.C. 240.


Obv.—Two-faced Head of Janus.*Rev.*—Prow of a Ship.No mark of value. As (2 oz.) $\frac{1}{8}$ of lb.

82-92. COINS (11)—AS.—(LIBRAL SERIES). OF LATIUM.

Obv.—Two-faced Head of Janus.*Rev.*—Prow of Ship and ROMA underneath.Libra (lb.) mark of value **■** on both sides.

The epoch of the successive reductions of the As is uncertain but it appears to have gradually deteriorated until it reached the weight of the Triens (4 oz.) about B.C. 280 and later on the weight of the Sextans (2 oz.) at which it was fixed by the law of 485 U.C. *Urbe Condita*, (from the foundation of the City (Rome) B.C. 269.

Of this series the

Semis bears Head of Jupiter and mark of value **S**Triens „ „ Minerva  4 oz.Quadrans „ „ Hercules  3 oz.Sextans „ „ Mercury  2 oz.Uncia „ „ Roma helemeted  1 oz. $\frac{1}{2}$ ounce „ „ Roma; no mark of value.

The reverse type of this series is a Prow of a Ship.

93 COINS (39)—SEXTANS.—(TRIENTAL SERIES). Roman Republic to 131. lican, date about 280 B.C. OF LATIUM.

Obv.—Head of Mercury.

Rev.—Prow of Ship and ROMA above.

Mark of value ● ● on both sides.

Of this series the

As	bears	Head of Janus with mark of value I
Semis	„	„ Jupiter „ S $\frac{1}{2}$ As.
Triens	„	„ Minerva ● ● ● ● $\frac{1}{3}$ of As.
Quadrans	„	„ Hercules ● ● ● $\frac{1}{4}$ of As.
Sextans	„	„ Mercury ● ● $\frac{1}{6}$ of As.
Uncia	„	„ Roma helmeted ● $\frac{1}{12}$ of As.
$\frac{1}{2}$ ounce	„	„ „ „ no mark of value.

The Reverse of every division of this series bears the Prow of a Ship with ROMA.

132 COINS (115)—UNCIA.—(TRIENTAL SERIES). Roman Republic to 246. lican, date about 270 B.C.

Obv.—Head of Mars.

Rev.—Prow of Ship with ROMA above.

Mark of value, ● on both sides.

247-95. COINS (49)—SEMUNCIA (TRIENTAL SERIES). Roman Republic, date about 275 B.C.

Obv.—Head of Mercury.

Rev.—Prow of Ship with ROMA.

No mark of value.

296 COINS (18)—SEMUNCIA (TRIENTAL SERIES). Roman Republic to 313. lican, date about 270 B.C.

Obv.—Head of Mercury.

Rev.—Prow of Ship with ROMA.

No mark of value.

- 314-31. COINS (18)—QUADRUNCIA (TRIENTAL SERIES). Roman Republican, date about 270 B.C.

Obv.—Head of Roma, helmeted.

Rev.—Prow of Ship with ROMA.

No mark of value.

332. COIN—AS.—(UNCIAL). Roman Republican, date about 150 B.C.

Obv.—Two-faced Head of Janus.

Rev.—Prow of Ship.

333. COIN—SEMIS (UNCIAL). Roman Republican, struck about 200 B.C.

Obv.—Head with laurel wreath.

Rev.—Prow of Ship, with mark of value **S** above and ROMA underneath.

334. COIN—AS.—(UNCIAL). Roman Republican, date about 150 B.C.

Obv.—Two-faced Head of Janus.

Rev.—Prow of Ship.

335. COIN—AS.—(UNCIAL). Roman Republican, struck about 120 B.C.

Obv.—Two-faced Head of Janus.

Rev.—Prow of Ship.

336. COIN—AS.—(SEMUNCIAL). Roman Republican, date about 88 B.C.

Obv.—Two-faced Head of Janus.

Rev.—Prow of Ship.

337. COIN—UNCIAL SERIES. Roman Republican, date about 150 B.C.

Obv.—Head helmeted.

Rev.—Prow of Ship.

338. COIN—SEXTANS.—TRIENTAL SERIES.

Struck under Roman influence about 280 B.C.

Obv.—Head of Mercury or Hermes.

Rev.—Prow of Ship.

CASE (WINDOW) XIV.

- 339-55. COINS (17).—QUADRUNCIA—(TRIENTAL). ROMAN REPUBLICAN.

Struck in the name of Rome by allies; date about 280 B.C.

Obv.—Head of Apollo with laurel wreath.

Rev.—Head of Horse prancing, inscribed ROMA.

(*Garucci, Pl. 77, No. 6*).

- 356-94. COINS (39) struck under Roman influence, date about 270 B.C.

Obv.—Head of Apollo Soranus (Soracte).

Rev.—Lion, inscribed ROMANO(RUM).

Early coins of Capua.

- 395 COINS, Copper, (81) of Neapolis (Naples). OF CAMPANIA.
to 475. Struck under Greek influence, date about 275 B.C.

Obv.—Head of Apollo.

Rev.—Man-headed bull.

476-7. COINS, Copper, (2) of Cales. OF CAMPANIA.

Struck under Greek influence, date about 275 B.C.

Obv.—Head of Apollo with laurel wreath, behind an elliptical shield.

Rev.—Man-headed bull, head facing; above is a figure of Nike (Victory) flying, crowning the bull, underneath is inscribed CALENO.

(*Garucci, Pl. 83, No. 15*).

478-83. COINS, Copper, (6) struck in the name of Rome by allies, date about 270 B.C. OF CAMPANIA.

Obv.—Head of Roma helmeted.

Rev.—A dog, inscribed ROMA.

(*Garucci, Pl. 77, No. 14*).

484 COINS, Copper, (27) struck in the name of Rome by allies, to 510. date about 270 B.C. OF CAMPANIA.

Obv.—Head of Mars.

Rev.—Head of horse bridled, and billhook.

(*Garucci, Pl. 77, No. 11*).

511. COIN, Bronze—UNCIA.—(TRIENTAL SERIES).

Struck under Roman influence in Central Italy, about 280 B.C.

Obv.—Head of Helios, full faced, with radiated nimbus and mark of value ●

Rev.—Crescent, horns upward, two stars above with mark of value ● between.





PHOTOGRAPHS
OF THE
EXCAVATIONS, ETC., AT NEMI.

1. THE TOWN AND LAKE OF NEMI. The site of the "Artemision"¹ is indicated by the smoke behind the trees on the far side of the Lake.
N.E. ANGLE OF THE "ARTEMISION," with mediæval enclosure and ruined chapel. (LLL on plan.)
2. STYLOBATE OF EAST FRONT of the "Artemision," 80 feet long. (KKK on plan.)
PORTIONS OF STYLOBATE, W. front of the "Artemision," Nemi. (KKK on plan.)
3. CAPITALS OF DORIC COLUMNS from the peristyle of the "Artemision," Nemi.
NORTH FRONT AND N.W. ANGLE of the basement of the "Artemision."

¹ Artemision is the term used by Strabo (B.C. 60.—A.D. 21) in describing the Temple.

4. ENTRANCE TO BATHS AND DWELLINGS (F on plan,) The "Artemision," Nemi.
SACRIFICIAL ALTAR AND STONE GUTTER outside N.E. angle of the "Artemision," Nemi. (N on plan.)

5. AEDICULA OR SHRINE of M. Servilius Quartus, in the "Artemision," Nemi. In this was found the Portrait-Bust and Stele of Fundila Rufa (See case xi. No. 827 in catalogue), also a mosaic pavement with inscription :—

"M. Servilius Quartus . alam . exploit . et . quae . intus . posita . sunt . Dia."

Marcus Servilius Quartus adorned this chapel, and the things that are in it are dedicated to Diana.

HEMICYCLE, in which was found a statute of Tiberius, (MMG on plan.)

6. FRAGMENTS OF TERRA-COTTA FRIEZE from the site of the "Artemision."

FRAGMENTS OF TERRA-COTTA FRIEZE INSCRIPTION from the site of the "Artemision."

7. PORTIONS OF A TERRA-COTTA FRIEZE found within the "Artemision."

FRAGMENTS OF LARGE TERRA-COTTA FIGURES, from the "Artemision."

8. FRAGMENTS OF TERRA-COTTA FIGURES, lamps and bronze statuettes, from the "Artemision."

TERRA-COTTA FIGURES and votive offerings, lamps, etc., from the "Artemision."

9. ANATOMICAL AND OTHER VOTIVE OFFERINGS from the "Artemision."

VOTIVE OFFERINGS, marble fragments, weight of steel-yard, lachrymatories, etc., from the "Artemision."

10. UNFINISHED MARBLE BUST (No. 832 in Catalogue) of heroic size, found in Chapel (marked B. on plan), apparently used as a Sculptor's Studio.

PORTRAIT, BUST AND STELE—Fundilia, daughter of Caius Rufa, found in shrine of M. Servilius Quartus.

11. TWISTED FLUTED MARBLE COLUMN, Head of Cæsar, and two bas-reliefs in Terra-Cotta.

BRONZE SACRIFICIAL LADLE HANDLE, Inscribed—Diana; SOLE OF SANDAL, AND FIGURE; HEADS AND LAMP, Terra-Cotta; GLASS VASES AND MASK.

12. INSCRIPTIONS from the "Artemision."

BRONZE STATUETTES, LANCE HEAD, DARTS AND BROOCH, from the "Artemision."

13. BUST OF AQUATIC DIVINITIES. Probably representative of the Lakes Albano and Nemi, found in the hemicycle, (marked MMG on plan.)

14. COINS of the Roman Republic, found on the site of the "Artemision."

REVERSE OF THE ÆS GRAVE, found on the site of the "Artemision."

15. STATUETTES AND OBVERSE OF COINS of the Roman Republic, from the "Artemision."

BRONZE STATUETTES AND COINS of the Roman Republic, found on the site of the "Artemision."



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